The University of Alberta Department of Music presents:

Music at Convocation Hall

Trio Voce

Jasmine Lin, violin
Marina Hoover, cello
Patricia Tao, piano

Sunday, March 1, 2009
7:15 pm Pre-Concert Talk by Dr David Cook
8:00 pm Concert

Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Mozart-Adagio (1992) — Arvo Pärt (b. 1935)

Trio in E Minor, op. 90 "Dumky" — Antonin Dvořák (1841-1904)

I. Lento maestoso
II. Poco adagio
III. Andante
IV. Andante moderato
V. Allegro
VI. Lento maestoso

Intermission

Big Sky (2000) — Joan Tower (b. 1938)

Trio No. 1 in D Major, Op. 35 — Joaquin Turina (1882-1949)

I. Prelude and Fugue: Lento-Allegretto
II. Theme and Variations: Andante-Allegro-Andante
III. Sonata: Allegro-Allegretto

Oblivion, arr. Bragato
Escualo, arr. Bragato — Astor Piazzolla (1921-1992)

Program Notes
by Andrea Eng

Arvo Pärt (b. 1935)

Arvo Pärt is an Estonian composer well known in his home country and abroad for his unique compositional style. Pärt has often commented that he does not find satisfaction in composing music that leaves the composer confined or limited artistically. This conviction allowed him the artistic license to create a new musical style that has come to be known as *tintinnabuli*. Described by the composer as a single moment spread out through time, the notes of a vertical tonic triad are laid out in a horizontal manner accompanied by a simple melodic line moving in stepwise motion. The melody note's proximity to the tonic determines which note of the tonic triad that will accompany the melodic line. The repetition and persistence of the three notes of the tonic triad create an effect akin to bells that resonate and ring throughout the work. Pärt's wife, Nora, wrote about this aural effect in a set of program notes in 1978, calling this technique tintinnabulation. Pärt has composed using the *tintinnabuli* technique since the 1970s.

Pärt wrote what is commonly referred to as the *Mozart–Adagio* (1992) as a tribute in memory of Russian violinist Oleg Kagan (1946–1990). This single movement work for piano trio is Pärt's arrangement of the slow second movement of Mozart's *Piano Sonata, K. 280* (1775). Pärt leaves the notes of the *adagio* movement of the sonata virtually unchanged, although he adjusts the tempo to a significantly slower one to create the long, seamless violin lines that Kagan was so well known for. He also removes any repeated sections, which further aids in creating the long continuous musical line. Only the slow introduction and brief conclusion are newly composed by Pärt and use the *tintinnabuli* technique. This very well may be due to Mozart's own style in this piece, as the accompaniment line he has written in the original sonata is very much in a similar style to Pärt's *tintinnabuli* with a melody that is harmonized by long sustained chords that are closely related to the tonic. Pärt's newly composed introduction leads very naturally into Mozart's *adagio* movement. All of the effects of Pärt's technique are already present in Mozart's original and Pärt shows his considerable talent by drawing out these effects in his arrangement while staying true to Mozart while still making the piece his own. Incredibly the *Mozart–Adagio* has a duality that is undeniably Mozart and undeniably Pärt at the same time.

Antonìn Dvořák (1841–1904)

While Antonìn Dvořák experienced great success as a composer during his lifetime he has only recently received his due recognition as a Czech nationalist. He does not use overtly "Czech" styles of music, but instead draws from various musical traditions to which he adds elements of Czech folklore and traditional melodies and rhythms. Examples of this are his use of traditional hymns in his Seventh Symphony (1885), and his opera *Čert a Káča* (*The Devil and Kate*) (1899) that is based on Czech folklore.

This use of folk elements extends throughout Dvořák's compositional output and is broken into periods when much of his music is drawn from similar sources. Composed in 1891, the *Piano Trio, No 4 "Dumky"* (1894) comes towards the end of Dvorák's "Slavonic" period, when he used a variety of traditional Slavonic dance styles in his music. A popular dance and a favourite of Dvořák is the *dumka* (pl. *dumky*). It is a Ukrainian dance that is melancholy and contemplative in nature with alternating slow and fast (*shumka*) sections. This trio is based on a set of six such *dumky*. It is unique as it is not in the established piano trio formula of movements, favouring instead a series of *dumky*, one for each of the six movements of the trio. Scholars often refer to this work as the first large scale work based entirely on nationalist elements.

Each of the six movements follows an alternating slow-fast-slow-fast pattern, save for the fifth movement that is brisk and lively throughout after a very brief slow introduction. The *"Dumky" Trio* has become one of the most well loved and often performed chamber works from the late nineteenth century. In fact American film composer John Williams translated its popularity to popular culture. The sixth movement of the trio is the subject of borrowing for his film score for the movie *E.T. the Extra Terrestrial* (1982).

Joan Tower (b. 1938)

Joan Tower is a professor of music at Bard College in New York. She maintains a schedule of teaching, composing and performance as a soloist and with chamber ensembles. As a result of her position as the founding pianist of the Da Capo Chamber Players (1969–1984), much of her compositional output is for chamber ensemble, with few works in large–scale forms. Her intuition as a performer is evident in her compositional style. The knowledge she has gained through her experience as a performer is evidenced through her idiomatic writing for each instrument. Her chamber music is also characterized by the composition of musical lines that seem to grow from the natural patterns of give and take between the musicians as they cue each other.

Big Sky (2000) is a result of a commission for the La Jolla Chamber Music Society's Summerfest in La Jolla, California in 2000. Tower's program notes describe an "image of a big landscape, a Montana–like sky and maybe a lone wild stallion roaming freely within that. Sometimes he is staring at the peaceful gigantic blue sky, other times running wildly and freely over the green mountains." The physical space that she describes is depicted in the open aural space created at the opening of the piece with long, drawn out notes that sound individually to create a quiet moment of calm and a sense of stasis. The calm quickly disappears as the space is filled in with harmonization, and moves to the extreme registers of all three instruments in a flourish of movement and dissonance. The mood shifts just as quickly back to a resemblance of the calm of the opening with a single mournful line passed between the violin and cello accompanied by sparse piano. The intensity builds as the musical lines become denser to eventually include crashing chords in the piano and double stops in both of the stringed instruments. The music then slowly releases the tension that is built up. One more short, and less intense, cycle of calm and tension occurs before the piece melts into silence.

Joaquín Turina (1882–1949)

Joaquín Turina was born in Seville in 1882. Although his background is Andalusian, and he gained most of his formal study and musical influence in France, Turina is considered to be one of the great Spanish composers of the 20th century, along with Isaac Albéniz (1860–1909), Enrique Granados (1867–1916), and Manuel de Falla (1876–1946). Scholars make this association along national lines despite the fact that Turina's music is markedly different from the music of his contemporaries, particularly in the size and scope of his works. Of the four, Turina is the only one who makes a concerted effort to compose in any of the large forms of the Western art music canon and is the only one of the group to compose a full symphony. Turina's early training as a pianist is also apparent in his large output of works for solo piano and chamber ensembles including piano.

The composition of Turina's *Piano Trio No. 1* (1926) was funded through prize money he won in the Spanish National Music Contest. Turina himself was at the piano when the work was premiered in London, England in early 1927. The trio uses established musical forms for its three movements: Prelude and Fugue, Theme and Variations, and Sonata. Each one of these movements presents highly technical challenges to all of the performers, particularly in the first movement, which is a fugue in reversed sequence beginning in the *stretti.*

The theme for the second movement is a slow lyrical melody in minor mode presented first in the cello and then taken up by the violin as the cello introduces a countermelody. The mood shifts to a lighter dance-like feel in major mode as the piano takes the theme through its first variation. American Jazz influence is heard in the syncopated piano rhythms and blues notes in the second variation. The third variation has the viola with the melody accompanied by the violin and piano with the countermelody. The theme returns at the end of the movement with a single statement in the viola.

The theme for the final movement sonata form is built from the theme of the second movement. Spanish dance forms and nationalistic style come out in the development of this dance-like theme.

Astor Piazzolla (1921–1992)

Born in Argentina, Astor Piazzolla immigrated to the United States with his family in 1924 and grew up in New York. His family maintained a close cultural connection to their homeland and the young Piazzolla became a prodigy at the *bandoneón*, a small button-controlled accordion-style instrument, commonly played in Argentine tango music. He returned to Argentina in 1937 to tour and perform with his instrument.

His symphony *Tres movimientos sinfónicos* (1954) written for the Buenos Aires Philharmonic Orchestra earned him a scholarship to study composition in Paris with Nadia Boulanger. During his studies in formal classical music composition, Boulanger encouraged Piazzolla to continue using tango music and styles in his classical compositions and compose tango music with classical music influences. The popularity of his musical style in both tango and classical music genres has earned him credit for saving tango from its decline in popularity during the 1960s. He has composed innumerable

tangos for a wide variety of instruments from solo *bandoneón* to full orchestra. His prolific compositional output also includes film scores, symphonies, and chamber works.

Although Piazzolla's commissions include works for various classical chamber groups, including the Kronos Quartet, most of his tango music performed by classical music groups is actually rescored from its original *bandoneón* band setting to an arrangement for the group in question. In the case of tonight's performance José Bragato has arranged both pieces on the program for piano trio.

Oblivion (1984) is from Piazzolla's film score for the Italian movie version of Luigi Pirandello's play *Enrico IV* (1984). Originally scored for a full orchestra and *bandoneón*, the piece is a slow and lyrical tango full of heartbreaking nostalgia. Long lines sustain the mood while a single melodic line, originally the *bandoneón* part, sings a song of lament.

Escualo (*Shark*) (1983) is probably a product of Piazzolla's love for shark fishing, a pastime he undertook from his waterfront vacation property on the Argentine coast. The shark's movements are heard in a melodic line of persistent dotted rhythms interspersed with quick ascending motions, as the shark seems to swim quickly away. Just like a real shark, the rhythmic drive and melody shift in tempo and dynamic without any warning, but never cease movement. The piece ends as abruptly as it begins in a rising motion that depicts the shark flicking his tail and swimming quickly out of sight.

Trio Voce is a spectacular new piano trio that thrills audiences with their passion, enthusiasm and ability to make the written music come alive. *Verve's* repertoire encompasses the rich variety of the trio repertoire, from Haydn to the present day. All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established musicians, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have a demonstrated depth of experience as collaborators and as performers on the international stages throughout the world, and have championed recent music through commissions, premieres and recordings of works by living composers. Their collaboration in this Trio has resulted in a new and outstanding synergy, apparent with every performance they give, and bringing verve and excitement to audiences of all ages.

JASMINE LIN began violin studies at age four. Since then she has appeared as soloist with orchestras including the Chicago Symphony Orchestra, Illinois Philharmonic Orchestra, Quincy Symphony Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, and Summer Serenade, and in recital in Chicago, New York, Nova Scotia, Rio de Janeiro, and Montevideo. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. The New York Times describes her as an "unusually individualistic player" with "electrifying assertiveness" and "virtuosic abandon".

As a chamber musician, Ms Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured in New York, Maine, Delaware, Michigan, Illinois, Oregon, Washington, California, Arizona, New Mexico, Texas, Tennessee, Kentucky, South Carolina, Virginia, and the British Virgin Islands as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University and was a faculty member of the Taos School of Music in New Mexico. She is a founding member of the Formosa Quartet, which won first prize in the London International String Quartet Competition this past April. The Formosa's debut cd on EMI Classics Debut Series was released in January.

Ms Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have been featured in Chicago and on radio in Taipei. During the 1999-2000 season, she served as second assistant concertmaster of the Cincinnati Symphony Orchestra. She is currently a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming, and the violinist of *Trio Voce*. She is heard regularly on WFMT in Chicago.

Two-time Grammy nominee **Marina Hoover** was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition. In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall, London),

Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoleto USA since 1996.

The quartet's major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third cd, Yiddishbbuk: The Chamber Works of Osvaldo Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording. Ms Hoover's most recent cd with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University's Lutkin Hall. She appeared in the movie "Illuminata", directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

Ms Hoover studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting artist-in-residence at the University of Toronto, and participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities. In 2002-03 she was visiting Professor of Cello at the University of Toronto and has also been an artist-in-residence at the Banff School of Fine Arts and Distinguished Artist at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University.

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with *Trio Voce,* the Chicago String Quartet, Chicago Chamber Musicians, faculty members from Northwestern University and the Music Institute of Chicago. She currently coaches chamber music at the Music Institute of Chicago, Evanston Campus. She regularly performs with her duo partner Patricia Tao and *Trio Voce.*

Pianist **Patricia Tao**, founding member of the Guild Trio from 1988-1998, leads an active life as performer, teacher and concert organizer. As pianist of the Guild Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Guild Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr. Tao toured the United States for Columbia Artist's Community Concerts series and as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta's MACH series, Mozart's Piano Concerto K. 414 with string quartet at the Winspear Centre, the Yellow River Piano Concerto with the HKJYCC Orchestra in Hong Kong, and a recital at the Wuhan Conservatory of Music.

Dr. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music" on CBC. Dedicated to the performance of new works, Dr. Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label, a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano, and most recently, cello and piano sonatas with cellist Marina Hoover on the Centaur label.

An avid chamber musician, Dr. Tao regularly performs frequently with Ms. Hoover and her new trio, *Trio Voce*, with most recent performances in Edmonton, New York, Vancouver, and Chicago. Dr. Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague, Bratislava and Wuhan, and has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and is now Associate Professor of Music at the University of Alberta.

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